



THE
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1953

Maurice B. Mitchell
See Page 3

ASSOCIATION FOR EDUCATION BY RADIO-TELEVISION



EDITORIAL

RADIO STILL ON THE MARCH

There is danger, with all the publicity being given currently to educational television, that educators and cultural and civic leaders lose sight of radio and its importance as a teaching and communications medium.

Let's not forget that radio costs less to produce and to utilize; radio is superior to TV for many types of programs; radio presents far more programs for school use; radio's audience continues to increase; and radio still serves a much larger audience (and area) than does TV.

Radio's continued significant service to the schools might best be illustrated by pointing first to the publicly-supported Wisconsin School of the Air which opened its 23rd year on September 21 over the state-owned radio system of 8 FM and 2 AM stations which give adequate coverage to the entire state.

Another school service, diametrically opposite because it uses commercial stations, is the Empire State FM School of the Air, which opened its seventh season on September 28. This cooperative school broadcast project, called the "world's largest educational network," was increased this year to 22 stations and now covers 95 per cent of New York State's population. The programs are contributed by the school systems of New York, Buffalo, Rochester, and Utica; by students and faculty from Ithaca College, Syracuse and Rochester Universities; by Station WIBX, Utica; and by public service agencies. The annual budget (\$13,500 this year) is provided by the schools on a formula based on size.

Yes, educational radio is still on the march.

Let's not sell it short!—

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Educational Film on Television

Maurice B. Mitchell

President, Encyclopaedia Britannica Films

AT this early stage in the development of television as an educational medium, there are more questions about the use of educational motion pictures on TV than there are answers.

The problem isn't simplified by the fact that there are several sources of inquiry about the use of this superb, long-established teaching tool on this new medium. Here are the most common ones:

1. Operators of the existing and planned non-commercial educational TV stations.
2. Operators of existing commercial TV stations who are anxious to do their bit in behalf of education via TV.
3. Interested community groups seeking TV program material to make their TV activity more effective.
4. Advertisers and advertising agencies seeking "public service" or "institutional" program material.
5. Our old friends — the chiselers — programmers of commercial TV stations seeking free "filler" material to sandwich between the standard fare of "blood, sex and steers."

With this varied background of interest and utilization, it is difficult to lay down one set of rules that will serve as a guide to all parties. In general, however, you won't go

wrong if you use these as check points:

1. Watch the Source! There are films and films! Not all films labelled "educational" deserve that title. Some are thinly disguised commercials, hiding behind scenery and clumsy dialog, actually promoting air travel, some foreign tourist haven, or other items you don't know about until it's too late. They turn educational TV into a free advertising medium! Others can't be called educational because they have no validity as teaching films; they are frequently re-labelled by-products of other cinema ventures. Any good state university library or up-to-date school superintendent will tell you the names of the reputable educational film sources. Write for their catalogs, and be sure to ask for TV clearance details.

2. Screen Every Film! Don't ever put a film on a TV station that hasn't first been carefully screened. Educational films — the good ones, at least — are carefully made to fit into certain specific teaching situations at certain grade levels. Sprayed at the listener point-blank, they may actually seem to be meaningless. That's why many of us in this field are hesitant to make unrestricted release to TV of the teaching films in our catalogs.

3. Don't Use Films Unless You Must! This may sound like strange

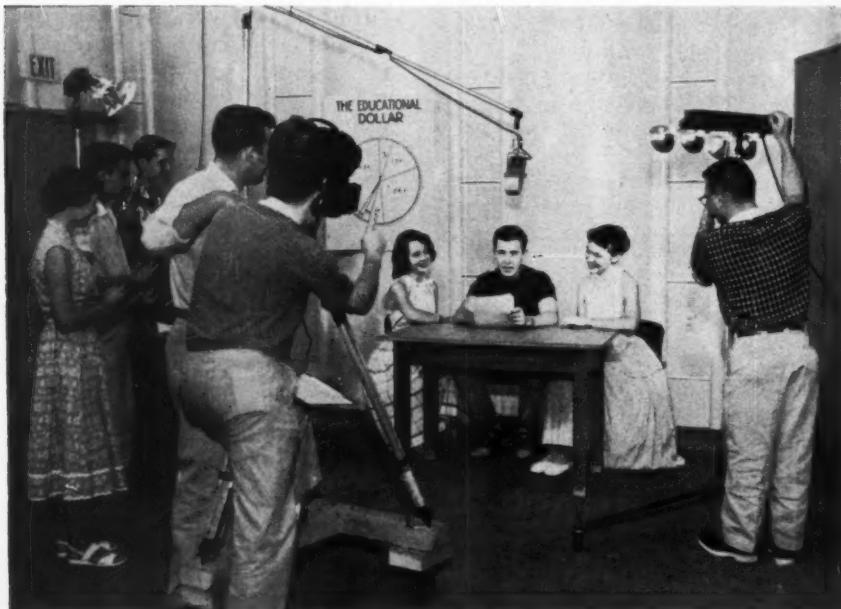
advice from a film-maker, but it's worth heeding. TV wasn't created as an electronic long-distance movie projector. It's primary teaching function is to be a spectator, a pair of eyes, bringing *actuality* programs to the viewer. Teach by doing things in front of the camera, by demonstration. When you start using existing teaching films already in wide classroom use, you've failed at the job of educational TV programming.

4. Know the Laws of Performance!

Never put a film on TV without adequate clearance. One slip in this respect can put a big dent in your purse! The laws governing TV performance of film for any purpose are complex and not always understood, but it's safe to assume that nothing on film may be used on TV without specific, written clearance from the proper parties. This clearance should include all aspects of the performance — the people seen on the screen, the things they do

and say, the music and other effects. Reputable film distributors use standard TV clearance forms which provide certain indemnifications — and remember that a guarantee is no better than the person who gives it. See your lawyer about this if you're a novice — and don't forget!

5. Know Your Medium! Years of intensive study of radio and TV by people who play for keeps — advertisers, agencies, and station operators — prove that these media work best when used for sustained periods. One-shot programming, like one-shot advertising, is almost a waste of time and money. So plan and program to meet your objectives. Think in terms of a dozen program units as a minimum to get across a single idea — allow a year of once-weekly units at the very least if you want to really "sell" understanding in a single subject area. TV is actually a much slower teaching medium than the classroom film.



The Television Laboratory at College of the Pacific prepares to film a program for release over a commercial station now under construction. L to r: Nancy Kaljian, Joe Cala, Stan Miller, Ken Tatton, Charles Hinkle, Barbara Moore, Dick Lafferty, Dorothy Blain, and Jim Spight.

Creative educators who approach television will certainly not be limited by the points listed above. They'll use good educational films to illustrate their live programs (eschewing that hackneyed format consisting of a film followed by a "forum discussion" telling the audience what they've just seen!). They'll study the medium as a teaching tool, and some day we'll find them in our studios, telling us what kinds of films to make for this very different and very special kind of teaching medium.

These educators will work with the proper tools always at hand. They'll have current data about the size and composition of their TV audience. They'll have catalogs of cleared-for-TV educational films at their fingertips, a projector at their elbows, and a plan.

As for those of us who make teaching films, we'll be working at our present trade for many years to come. It will be a long, long time before educational TV reaches in a whole year as many real students as our films do in a single day!

EDUCATIONAL BROADCASTING COMES OF AGE

Further recognition of the growing importance of educational broadcasting was noted in the recent program of the annual New York Herald Tribune Forum. Addressing the forum under the title, "New Horizons in Educational Broadcasting," Seymour N. Siegel, director, Station WNYC, New York, and former president, National Association of Educational Broadcasters, traced the course of educational broadcasting.

For almost 30 years, Mr. Siegel pointed out, a small group of dedicated broadcasters has been operating the college, university, and school system radio stations in the United States. Until a few years ago, with a few minor exceptions, one could hardly consider these stations as being within the mainstream of mass communications in the nation. Nevertheless when they presented a united case for education, at the time the FCC began considering the allocation of channels for a national television service, there resulted a special reservation of 242 TV channels for non-commercial educational and cultural use. According to Mr. Siegel, one slightly stunned

commercial broadcaster observed, "Never before did so few confuse so many with so little."

As a result, the WNYC executive pointed out, there has been a "great cultural Renaissance" going on across the country. Libraries, art museums, adult education committees, chambers of commerce, league of women voters, symphony orchestras — all have joined together in a common effort to construct and operate their own educational television stations.

Pointing up the fact that American democracy is no longer based on a single group but on everybody, the speaker concluded by asserting: "The challenge of our time is whether education can catch up in time; whether it can spread to enough people a sufficient sense of responsibility, a sufficient sense of the breadth of the problem, and a sufficient objectivity of mind to make them competent to carry this tremendous burden of government. This," he emphasized, "is precisely the challenge presented to the mass communications media, especially to radio and television."

Building a Library of Radio Programs on Tape

WHAT are the reasons your teachers give for not using radio more in the classroom? Some of them may be: (1) The radio program does not come on the air at the time of day when I can use it; (2) Programs are not at the proper time of the year to fit our curriculum; (3) I can not prehear a radio program and would like to know what my students will listen to; and (4) If I assign after school listening, it may not be heard by all students.

Once a radio program goes "off the air," it is usually difficult to borrow a transcription and almost impossible to keep it for use in the classroom. There are many radio programs worth saving for future school use.

One of the solutions to these problems is for the classroom teacher, radio chairman, or audio-visual coordinator to save valuable radio programs on tape. In a short time the school or school system can have a library of important curriculum materials. If a radio program has enough merit for use in the classroom, serious consideration should be given to making a tape recording of it for future use when the program is unavailable on radio. It can easily be erased if the program is of limited value.

Being located in northeastern New Jersey, two FM educational stations are within our range: WBGO-FM, Newark and WNYE-FM, the New York City station. Both transmit a full schedule of programs during the school day. These programs, however, are designed to meet the cur-

riculum needs of their schools. Many of the topics are also studied in other classes, but not at the same time. Making tape recordings of these programs makes them available at any time of the day or year.

In making school-made tape recordings of radio programs it is important to have good equipment. This is not necessarily expensive. The Freed-Eisemann "Educator" radio used in many schools has ample frequency response. Don't impair the quality of the reproduction of the radio program by using a recorder with less. One with a higher frequency response is unnecessary for this purpose. There are many tape recorders that have this response, priced about \$200. The radio has an outlet to permit direct recording from it into the tape recorder and any outside noise will not be reproduced on the tape.

Schools with a radio and tape recorder can build up a library of useful radio programs. Federal Communications Commission regulations permit the use of tape for this purpose, provided the recording is not sold as a commercial project.

The storage of tape reels is no problem. They are small and compact. The tape reel is approximately the same size as a reel of 8mm. film. Many photographic dealers have cans and containers for the home movie maker. Schools can use this 8 mm. equipment for permanent storage of their tapes.

Don't overlook the possibilities of making tape recordings from commercial radio programs. Most of

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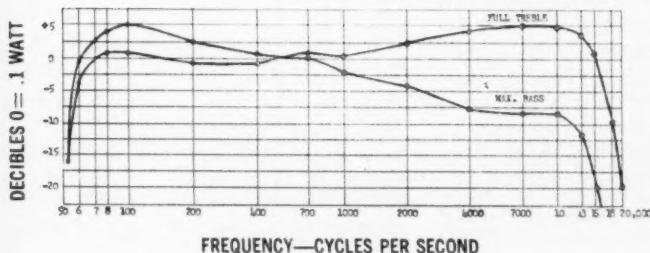
A proud achievement of recording brilliance! To hear the new Revere "Balanced-Tone" Tape Recorder is an unforgettable experience. Each sound, from the delicate shading of the piano to the swelling crescendo of the orchestra, is reproduced with amazing depth of tone, breadth of range and height of realism heretofore obtainable only with costly studio equipment. Yet Revere's is priced exceedingly low and its key board operation is the easiest and simplest of any recorder. See, hear,

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Revere T-700 — "Balanced-Tone" Tape Recorder, 2 hour recording per reel. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case	\$225.00
TR-800 — Same as above with built-in radio	\$277.50
T-10 — Studio Model, 7.50 Speed — Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case	\$235.00
TR-20 — Same as above with built-in radio	\$287.50

REVERE CAMERA CO. — CHICAGO 16, ILLINOIS

FREQUENCY RESPONSE OF MODEL T-10, OVERALL



Recording made from typical Revere production T-10 recorder with constant 1 volt to phono input. Level set to just strike "normal" indicator at 15kc. Playback into 3 ohm load at extension speaker jack.

these stations, in addition to transmitting on AM wavelengths, are also broadcasting on static-free FM. Record from the FM band; it has a higher frequency response and almost no interference. With the program on tape, it is easy to edit it and eliminate the advertisements and announcements. Thus, a 30-minute broadcast can be made into a 23-minute tape recording, leaving plenty of time in the usual 45-minute period for the teacher to introduce the program to his class and time for follow-up activities afterwards. The recorders are light and portable and easy to bring home from school to make after-school recordings for in-school listening.

There is another possibility for the radio-tape recording combination. WNYE-FM presents a science quiz, where students from two junior or senior high school classes try to answer questions on their science studies. Having the program on tape enables the teacher to let his students hear the question and stop the recorder before the answer is given. Thus, the students in class can an-

swer and discuss the question before the answer is given. This procedure would be impossible with the radio.

Schools, school systems, and county educational departments are building film and visual aids libraries. Audio-visual and curriculum personnel should not overlook the possibilities of inexpensive audio libraries of valuable radio programs on tape.

Radio and recording equipment are usually less expensive in comparison with projectable equipment. The combination of radio and tape recorder will allow the teacher to pre-hear programs. Previewing films before use is an important part of proper utilization. With the program on tape, it is possible for the teacher to know in advance what his students will hear. Building an audio library of radio programs that meets curriculum needs is an important step in using these aids in teaching.

—Reprinted from *The Teacher Talks About Sound Recording*, with permission from the publisher, Audio Devices.

DING DONG SCHOOL

"The strange thing about slowing down a bit is that it often saves time," says Dr. Frances Horwich, NBC-TV's *Ding Dong School* lady, whose deliberate words and long pauses are virtual trademarks of her Monday-through-Friday television nursery school (10-10:30 a.m., EST).

The slow pace she uses is "right for only one audience — your children," Dr. Horwich believes. About the pauses that follow her questions ("What did you do yesterday? . . . Did you go somewhere with your mother? . . . Or your daddy? . . . Was it fun? . . .) Dr. Horwich says they violate "every rule of showmanship."

"But they give my young listeners a chance to answer my questions aloud, each in his own way in front of his own TV set," she says.

Parents write to Dr. Horwich to tell her that after watching their youngsters' reactions to *Ding Dong School* they have decided to slow down the pace at home.

Holding that slowing down often saves time, Dr. Horwich says: "Think of the lost minutes when we have to repeat and repeat the same sentence to a youngster who has not understood us. And think of the time it takes to calm a child who has exploded under the tensions of a day that has been too rushed."



WQED On Air Next Month

WQED, the educational television station that will serve 2,800,000 people in the Metropolitan Pittsburgh area, having met its financial requirements in late September, plans by the first of the year to be on the air, according to an announcement by the National Citizens Committee for Educational Television. The Committee's report is based on the estimates of sponsors of the new station. It will probably be among the first 10 non-commercial stations in America to operate.

Quarters for the educational station were assured when the Pittsburgh Plate Glass Company donated a building to the University of Pittsburgh with the suggestion that it be made available to Station WQED to be used for a studio. The structure, an old mansion, is valued at \$300,000. Massive, and enclosing ample space, it is ideally suited for the new sta-

tion. Westinghouse Radio Stations, Inc., some time ago had given Station WQED the use of KDKA's FM tower.

Three foundations — the Ford Foundation's Fund for Adult Education, the Arbuckle-Jamison Foundation, and the A. W. Mellon Educational and Charitable Trust—had previously pledged \$350,000 for equipment and organizational costs.

The following sources were tapped to raise a fund of \$500,000 from the public to cover two years' programming costs: (1) large corporate and private donors; (2) public, private, and parochial schools (contributions

Above: Pittsburgh school children like Susan Wolfe, Louise Scott and Linda Rost worked as volunteers on the successful door-to-door subscription drive for station WQED.

of 30 cents per pupil per year); and (3) families (\$2 per family); to finance adult and general cultural programs.

The public fund-raising drive was well organized. In many respects it paralleled others, such as in Wilmette, Illinois and other communities where a grass-roots civic spirit sparked and put into action successful campaigns. PTA's, women's and civic groups, and the Junior Chamber of Commerce are among the organizations supporting the effort to get Station WQED on the air. In the commercial field, Krogers, a large grocery chain, put booths in its stores for the collection of funds; some 1,500 TV set distributors placed large placards in their shop windows advertising the campaign; libraries cooperated.

Some 10,000 volunteer workers made a door-to-door canvass of homes throughout the 10-county area to be served.

It is estimated that there are

635,000 TV sets in the region to be served by Station WQED, and that 85 per cent of the families in Allegheny County, which surrounds Pittsburgh, will be able to receive the programs. A study by the Pennsylvania Economy League shows that less than one per cent of the people have heard the Pittsburgh Symphony Orchestra in concert, and only about 5 per cent have visited the Carnegie Museum in Pittsburgh. The new station expects to play a leading role in bringing these and other local cultural offerings to a larger audience.

Leland Hazard, president, Metropolitan Pittsburgh Educational Television Station, says that "we will not compromise on quality of programming just to get on the air. However, the target date for the first experimental telecasts is January 1, 1954. It is expected that the 6-hour daily schedule will be divided about evenly between in-school and evening programming."

NEW CLASSROOM RECORDINGS CATALOG

The 1954 edition of the *Annotated List of Phonograph Records* has just been issued by the Children's Reading Service.

This revised and up-to-date 1954 catalog, edited by Dr. Warren S. Freeman, professor of music, Boston University, presents more than 1,000 carefully-chosen recordings from many record manufacturers, arranged by subject areas and grade groups. Recordings are listed not only for music, but also for language arts, science, and social studies from kindergarten through senior high school, including recordings suitable for music understanding courses.

All records listed in this edition are unbreakable.

To assist teachers in securing the records of their choice, the Children's Reading Service has set up a central ordering service whereby any record, whether or not it is listed in the catalog, can be supplied at the best possible school discount. This service enables schools and libraries to combine all their phonograph record purchases into one order for one shipment and one invoice.

Copies of this catalog may be obtained by sending your request, with ten cents in coin or stamps to cover postage and handling charges to Children's Reading Service, 1078 St. Johns Place, Brooklyn 13, N. Y.

LISTENABLES and LOOKABLES

The following articles were gleaned from *Listenables and Lookables*, a three-times-a-month listing of network radio and television programs of probable interest to teachers and

students, published at 110 Elliot Street, Passaic, New Jersey. For further details and current listings, see the regular issues of **L & L**. (All times Eastern Standard).

SUNDAYS

1:00 p.m.—Youth Wants to know: Dec. 20, Sen. Wayne Morse (Ind., Oregon); Jan. 3, Sen. John Sparkman (D., Ala.); Jan. 10, Sen. Homer Ferguson (R., Mich.)—NBC-TV.

1:00 p.m.—Columbia University's Bicentennial. A series of lectures with the topics for the initial series beginning January 3, under the general heading of Tradition and Change, to include (1) The Idea of Man, (2) The Idea of Society, (3) The Idea of the Universe, and (4) The Idea of a University as an Aspect of Tradition and Change. During January "The Idea of Men" will be discussed in four lectures as follows: "The Ancient Mediterranean View," with Arnold Toynbee; "The Ancient Asian View," with Sir Sarvepalli Radhakrishnan; "The Judaeo-Christian View," with William F. Albright; and "The Modern View," with Joseph Wood Krutch—CBS-Radio.

2:30 p.m.—American Forum of the Air: Dec. 6, Rep. Patterson (R., Conn.) and Rep. Cole (R., N.Y.); Dec. 13, "What is the future of the Democratic Party?" with Stephen Mitchell, chairman, Democratic National Committee; Dec. 20, "Is Universal Military Training necessary?" with John Hannah, assistant secretary of defense; Dec. 27, Sen. Paul Douglas (D., Ill.); Jan. 3, "What can

we expect from Congress?"; Jan. 10, Rep. John McCormick (D., Mass.)—NBC-TV.

3:15 p.m.—Nature of Things, with Roy K. Marshall. Dec. 13, "Man's Remote Past—The Caveman"; Dec. 20, "Star of Bethlehem"; Dec. 27, The evolution of our calendar from Roman days to now will be pointed up as a story of improvement that leads probably to a better calendar in the near future—NBC-TV.

3:30 p.m.—The Golden Treasury, David Ross and guests read poetry. One of the few programs dealing in this form of aural art—NBC-Radio.

3:30 p.m.—Excursion, A junior Omnibus by the Ford Foundation's TV-Radio Workshop—NBC-TV.

5:00 p.m.—Hallmark Hall of Fame: Dec. 13, A Christmas play by the Irish dramatist, Paul Vincent Carroll; Dec. 20, Gian-Carlo Menotti's "Amahl and the Night Visitors" with 11-year-old Bill McIver in the title role and with Rosemary Kuhlman as the mother; Dec. 27, Classic novel, "Moby Dick" by Herman Melville—NBC-TV.

5:30 p.m.—The Greatest Story Ever Told, Still rating high as an outstanding dramatic series—ABC-Radio.

(Continued on next page)

6:30 p.m.—**YOU Are There:** Dec. 6, "The Crisis at Valley Forge"—CBS-TV.

6:30 p.m.—**NBC Symphony Orchestra**, Arturo Toscanini followed by his protege, Guido Cantelli—NBC-Radio.

8:30 p.m.—**Star Playhouse**, Full hour, and sometimes longer, programs using outstanding stars in excellently chosen plays—NBC-Radio.

7:30 p.m.—**The Marriage**, Hume Cronyn and Jessica Tandy have leads in this modern situation comedy series—NBC-Radio.

9:30 p.m.—**Stroke of Fate**, A dramatic series which poses each week a question concerning some historical figure. What might have happened if—?—NBC-Radio.

MONDAYS

9:00 p.m.—**Telephone Hour:** Dec. 14, Ferruccio Tagliavini, tenor; Dec. 21, Mildred Miller, mezzo soprano, and chorus; Dec. 28, Lily Pons, coloratura soprano; Jan. 4, Grant Johannesen, pianist; Jan. 11, Ezio Pinza, basso; Jan. 18, Marian Anderson, contralto—NBC-Radio.

9:30 p.m.—**Robert Montgomery Presents**, Hour-long dramas. Dec. 21: an original Christmas story by director Norman Felton—NBC-TV.

10:00 p.m.—**Studio One**, Second oldest hour-long dramatic series now in its sixth year—CBS-TV.

TUESDAYS

7:30 p.m.—**Cavalcade of America**, Historical drama. Dec. 8, "Betrayal," about Benedict Arnold; Dec. 15, "Overland Trail," a pony express story; Dec. 22, "One Nation Indivisi-

ble," about Horace Greeley's attempt to release Jefferson Davis from prison; Dec. 29, "Mr. Peale's Dinosaur," telling of Charles Wilson Peale's attempts to reconstruct a fossilized mastodon—ABC-TV.

9:30 p.m.—**U. S. Steel Hour**, Directed by Alex Segal. Dec. 8 and alternate weeks. This series has got off to a very, very good start—ABC-TV.

WEDNESDAYS

8:00 p.m.—**Johns Hopkins Science Review:** Dec. 9, "The Most Perfect Balance in the World," the public unveiling of a mechanical balance which has been tested and found to be more reliable and precise than any known balance; Dec. 16, "Toys and Science," a repeat of the annual Christmas show of scientific principles as demonstrated in common toys; Dec. 23, "The World around Us," an investigation and demonstration of the unbreakable laws which govern our universe; Dec. 30, "What Is a Picture?" observations on the manner in which the eye responds to the stimulus of a painting—Dumont.

9:00 p.m.—**Cathy and Elliott Lewis Onstage**; Offering adult dramatic fare, in which unusual original stories are spotlighted. Mr. and Mrs. Lewis show persistent respect for the listener's ability to think for himself, an attitude which eliminates hackneyed situations and stereotyped dialogue—CBS-Radio.

FRIDAYS

5:00 p.m.—**Longine's Festival of Music:** December 25 only—CBS-TV.

(Continued on page 13)

Michigan Outlook Bright

Citizens in cities and sparsely-settled areas of Michigan are making substantial progress toward a realization of their plans for educational television, the National Citizens Committee for Educational Television has reported on the basis of a four-week, personal inspection trip by Earl Minderman, one of the committee's field liaison officers.

This is the situation:

- One station will go on the air in January.
- Two more cities hope to begin operation sometime during the next year.
- Citizen committees in five other cities are working on procedures to finance stations.
- In six other areas where no channels were reserved for educational stations by the FCC, the Michigan State Department of Public Instruction is working on an engineering survey preparatory to petitioning the FCC for the allocation of channels.

All channels reserved in the state are UHF.

The attitude of educators and others in Michigan is indicated by this statement by Clair L. Taylor, Michigan state superintendent of public instruction: "While TV will

never be a substitute for the teachers, it may bring the great university teachers into the home and our schools." He then added, "Michigan has a duty to work out a sound and feasible plan to blanket the state with worthwhile programs."

In addition to the activity directed toward building educational television stations, Michigan is notable in educational video for another reason: the location of the National Educational Television and Radio Center at Ann Arbor. The Center will act as an exchange point and clearing house for program ideas and recorded programs in the form of kinescopes and films. In addition, in some instances it will help to finance the production of outstanding educational television programs. Its exchange function will make possible a sharing among educational stations of the best in the nation's program resources.

Mr. Minderman's report, city by city, concluded with detailed progress reports from Detroit, Ann Arbor, Grand Rapids, East Lansing, Sault Ste Marie, Traverse City, Tri-City Area (Bay City, Midland, and Saginaw) and Flint.

SATURDAYS

8:15 a.m.—**Carnival of Books**, New time from Chicago; on transcription elsewhere: Dec. 12, "Twenty and Ten" by Claire Huchet Bishop; Dec. 19, "Maggie Rose" by Ruth Sawyer, "Ask Dr. Christmas" by Edith Dorian, and "Noel" by Francoise; Dec. 26, "Unwilling Pirate" by West Lathrop—NBC-Radio.

7:00 p.m.—**Mr. Wizard**: Jan. 2, "Paper," how it is made, where it comes from, and where processed;

Jan. 9, "Television," how it works—NBC-TV.

7:30 p.m.—**Lecture Hall**, Lectures by man and women preeminent in their fields. High-school and college level: Dec. 5, Carl Menninger on medical progress; Dec. 19, Robert M. Hutchins of the Ford Foundation—NBC-Radio.

8:00 p.m.—**College Quiz Bowl**, A quiz program with college teams on a party-line—NBC-Radio.

British Concept Poses a Bold Challenge To American Programming Attitudes

by JACK GOULD

Radio Editor, The New York Times

IF there is a case to be made for the virtues of non-commercial television, it is in the area of programs especially designed for children. The day-to-day accomplishments of the British Broadcasting Corporation in this field are in such sharp and wholesome contrast to the average output of American stations, that comparisons are virtually impossible.

The difference in concept of television's responsibility to the younger generation is so refreshing and pertinent on this side of the Atlantic as to pose a genuine challenge to the resourcefulness and sense of public service of our broadcasters. American television has barely begun to scratch the surface of its possible usefulness and influence in behalf of children.

For one thing, the B.B.C. believes that children's programming must be a sustained effort throughout the week and not just a weekend undertaking. Every afternoon there is something special for youngsters ranging from kindergarten tots to those identified as "adult children," a phrase which is a most felicitous improvement on "teen-ager."

The children's television hour begins at 5 o'clock and apparently nothing is allowed to interfere. On Tuesday the climax of the England-Australia international cricket

match, the English counterpart of the world series, was in progress when the B.B.C. dutifully switched to the program for youngsters. An avid cricket fan — not to be confused with this writer — philosophically observed, "We must have the children's hour. We will be back in ample time for the cricket."

Example

A representative example of the B.B.C. approach to meeting the needs of youth was provided in one of last week's typical programs. It was a play called "The Florentine Fresco" and was one of a series written by C. E. Weber on the artists of Florence in the early Fifteen Hundreds.

Mr. Weber's plot line admittedly was on the inventive side. The play's setting was the monastery of San Salvi and the focal point of dramatic interest was Andrea del Sarto's fresco of The Last Supper. The central character was Benvenuto Cellini.

The story hinged on the determination of some soldiers to blow up the monastery and destroy the priceless fresco. There was a battle of wits in which Cellini in the play manages to douse the gunpowder with wine. Finally, even the soldiers, as men of Florence, cannot bring themselves to take pick axes to the fresco and all is well.

In effect, the play combined ele-

ments of excitement and comedy; provided an insight into a great masterpiece and conveyed the moral that true art is a heritage that survives any one man.

Almost casually, with perfect dramatic justification, the child viewer saw a number of close-ups of the fresco, a faithful duplication of which had been prepared for the program with the aid of the British Museum.

In other words, here was the appeal of entertainment set against a background that might whet a youngster's interest in the culture of the past. And, significantly enough, the show received a production comparable to that accorded American video evening programs.

Brisker direction of "The Florentine Fresco," especially to achieve more movement, would be needed on the American screen. But the main principle and point of view behind the drama is applicable to children's video everywhere.

Why in heaven's name cannot American video seize the same opportunity to bring our cultural treasures, traditions and history to vivid life for youngsters already enamored of the home screen. And is there not room for beneficial video as well as the gun play of Western pictures, particularly at the time best suited for children?

Monopoly Advantages

That such programming can be done regularly was evidenced this week by B.B.C., which also produced two other dramas for youngsters. One was a play on Claude Duval, "the musical highwayman" of the Sixteen Hundreds, and another was an Elizabethan serial by Phyllis Bentley.

In addition there were a regular children's newsreel which is very fine and could be copied profitably in the United States, charming puppet shows, cartoons and an amusing tidbit of story telling. Also there was

the debut of another dramatic series entitled "The Great Detective," described as "a sinister comedy." The B.B.C. can have its moments of fun, too.

Admittedly, in the field of children's programming, the B.B.C. has a formidable advantage. Under its monopoly, the corporation can offer a worthwhile presentation secure in the knowledge that a competitor will not sabotage its efforts by scheduling at the same time a grade "B" movie certain to steal much of the audience.

In monopoly — and this is perhaps the foremost argument of British critics of American TV — there would appear to be some assurance against the bad driving out the good in children's video. And can the American broadcaster seriously dispute the truth of the argument where television for children is concerned? By and large, in the United States, the finer programs of several years ago have disappeared and only the commercial debris is left.

Test

Inescapably there is a test ahead for both the conscience and ingenuity of the American broadcaster. Can he afford to concede that a monopoly chartered by a government, such as the B.B.C., can run rings around free enterprise TV in a most important branch of programming? Of course he cannot. Surely within the framework of commercial video there is sufficient economic elasticity and common sense to rise to the occasion.

If the broadcaster is unwilling or unable to do so, then clearly the need for educational and non-commercial video stations to supplement the commercial offerings is beyond dispute. One way or the other, American television must profit by the lessons in children's programming to be found on the British screen.

Plastics are carved in Industrial Arts lab while students watch screen.



You Can Afford Closed-Circuit TV



TV enlarges typesetting demonstration by author.

PHILIP LEWIS

Chairman, Department
of Education, Chicago
Teachers College

Student in speech class
monitors his own per-
formance.



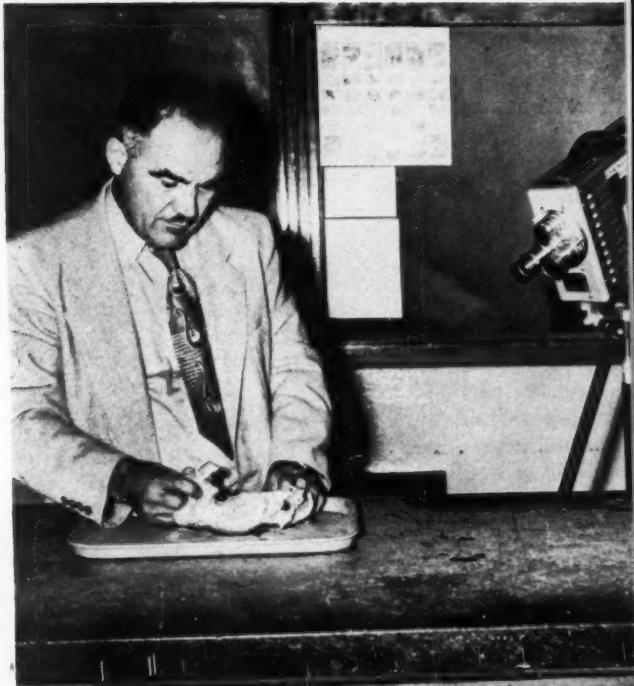
IT is gratifying to note the growing number of colleges and universities offering course in television. Actually, only a handful of these institutions have video equipment installations to provide students with first-hand experience in the medium. Until now the major deterrent to the acquisition of such facilities has been the relatively large financial outlay required to purchase the television components. This factor, however, need no longer be an unsurmountable obstacle.

New, Low-Cost Products Available — The recent development of tiny but highly sensitive camera tubes made practical the production of compact and reasonably priced camera chains. It is now possible to purchase two television cameras, an equal number of monitor units, an audio-video mixer, signal generators, as well as a video switching and fading unit for two-thirds the cost of a single, conventional type studio camera. To be more specific, all of the major basic items needed to set up a video studio can be financed for approximately twelve thousand dollars.

The TV products mentioned incorporate circuits having characteristics compatible with standards as established by the Federal Communications Commission and with performance potentialities well within the requirements for on-the-air operation. Some of these economically priced layouts are already earmarked for use in stations now under construction.



Closeup of heart experiment.



Beef heart is dissected using TV chain.

Unique Equipment Arrangements

—Even lower in price are the television cameras designed primarily for remote observation intra-video applications. In attempting to apply some of these potentialities to teacher training and general education purposes, the Chicago Teachers College selected the Dage Television Camera for its experiments. This revolutionary product weighs twenty pounds, is somewhat larger than a shoebox, is equipped with a turret accommodating closeup, medium, and telephoto lenses, and in addition, incorporates an electronic view-finder-monitor. The synchronizing signal generator circuits are also placed in the camera enclosure making this item completely self-contained. Thus, to effect a closed-cir-

cuit chain, it is only necessary to connect the camera to any regular television receiver by means of the same inexpensive coaxial cable ordinarily used for antenna lead-in purposes.

A simple adjusting screw permits the camera to emit impulses that can be translated into video images on the receiver screen on any single channel selected from the group 2-6 inclusive. The camera is always set on a channel not used by on-the-air broadcasters in a given locality. This arrangement also permits the utilization of two or three cameras to feed a single receiver. Each of the "electronic eyes" is tuned to a different channel. Switching to the various pickups is accomplished by changing the channel selector switch.

As many as ten television receivers may be operated simultaneously from a single camera and at distances exceeding 500 feet from the originating source. If it is necessary to have longer cable runs, a TV booster costing less than twenty dollars will permit signals to travel over an additional 500 feet of conductor. Subsequent boosters, properly spaced, permit utilization over virtually unlimited distances.

Permanent cable installations can be made without the necessity of using conduit or other metal protective coverings since only radio frequency currents are carried. This will in no way conflict with local electrical codes.

Operates Without Floodlights — The high efficiency of the electronic circuits coupled with the sensitivity of the camera tube permits very satisfactory images to be picked up at light levels as low as 50 foot candles, with optimum illumination specified at 100 foot candles. This is highly significant in application since images originating in almost any well-lighted classroom or other locale can be televised without the need for supplementary floodlighting sources.

Audio pickup may be accomplished in several ways depending on the materials available and the specific application desired. For general use it is advisable to invest in the audio-mixer-unit offered by Dage. This component is identical in size to the camera and can be conveniently mounted on the camera tripod dolly. The video cable and the microphone cable plug into the mixer where their separate impulses are electronically combined. The long coaxial conductor is attached to this unit and conducts both the audio and video signals over a single cable to the receiver.

An audio amplifier can be substituted for the mixer and mounted on the dolly in the same manner. However, this necessitates the employment of a second conducting cable and separate speaker at the receiver location. In instances where it is desirable for two-way audio communication to be available between the camera and the viewing locations, an intercommunication system is installed. This is a particularly effective technique where students can benefit from asking questions of the person or persons originating the telecast during the



Freshman library orientation tour given via closed circuit TV.

course of the presentation. Of course, this employs an additional connecting cable. Some set ups will permit the employment of the "wireless" type of intercomm using the permanent electrical circuits as the carrier.

Application Possibilities — While a number of experimental closed-circuit television tests have been attempted at Chicago Teachers College, it is still too early to determine conclusively its valid applications. Each trial run suggests one or more new possibilities. Against this background it would be inadvisable to do more than report some of the situations in which intra-video seems appropriate and to cite others now on the agenda for testing in the near future.

It is customary to conduct freshman orientation tours each semester in connection with the libraries. Some of the effectiveness of these guided introductions is lost due to the inability of large groups to view adequately the files, catalogs, and indices as they are described. Future plans include the orientation, but this time the freshmen will be seated comfortably in a large room to observe the introduction on a large-screen TV receiver. The use of two-way intercommunication apparatus will permit verbal interaction between the librarian and the students during the conduct of the tour.

The shop and the laboratory are particularly good locales for employing this new aid. During a recent demonstration of typesetting, the camera was directed toward a composing stick held in the instructor's hand. The students watched the electronically enlarged type characters on the television receiver screen. Even those seated in the last row were able to benefit fully from the demonstration. Ordinarily, it is necessary to repeat such presentations many times with just a few

onlookers each time. In the same manner, a group of over fifty in-service teachers taking ceramics instruction were able to follow simultaneously a potters wheel presentation without crowding or obstructed vision. This same technique applies to the internal carving, cementing, and forming of plastics; the preparation and firing of enamel on copper; leather tooling; and scores of similar small-scale operations and processes. It is desirable to install a camera supporting frame over a demonstration table for wide utilization of this approach.

Laboratory adaptations closely follow the innovation described above. It is also possible to direct the camera into the eyepiece of a microscope to further magnify images for viewing by the class group as a whole. This entails removing the camera lens and focussing the image directly on the target of the camera tube. In addition, it is necessary to prevent the surrounding light from entering the lens opening through the use of a cardboard tube of the proper dimensions. An increase in the intensity of the light source at the projection stage may be necessary to properly activate the pickup tube.

There is general agreement that teacher trainees should be well versed in some of the techniques of guidance and counseling. It is relatively easy to provide the background material on this subject, but almost an impossible task to show actual implementation of the techniques. Here, again, TV provides an answer. The instructor confers with a volunteer in the privacy of his office while focussed on these proceedings from a corner of the room is the unattended camera and a properly located microphone. In a classroom some distance away students observe and discuss the methods employed at a time when maximum learning

is possible. In this manner rapport is not destroyed, nor is the audience limited.

Similarly, it is feasible for future teachers to observe superior instructors in action in selected classroom situations through the means of closed-circuit setups. Conversely, it is an excellent vehicle for counselors and students to watch the novice teacher during initial teaching experiences without introducing the strain and tension ordinarily present when observers are in the classroom.

Play patterns and group interactions can be observed on the playground, in the gymnasium, during student council meetings, etc., without disrupting normal responses. This application fits in well with work in sociometrics as well as with observing in general.

Projection-type television receivers capable of throwing 6'x 8' image on a conventional movie screen are now low enough in price to be purchased in connection with the intratele chain. The camera can just as easily drive this reproducer as the direct-view models, but with the added advantage that hundreds of viewers are accommodated at a time. This opens up several new areas for experimentation.

Demonstrations of swimming, diving, and water safety can be observed in the comfort of the classroom while the actual action takes place in the natatorium. Similarly, swimming meets, basketball games, graduations, and musical and dramatic productions, can be witnessed by

overflow crowds seated in a study hall or other large rooms with attention directed to the projected televised images on the screen.

Closed-circuit telecasting of flat pictures, filmstrips, slides, and other transparencies is easily accomplished through the employment of a simply constructed double-ended shadowbox. A pane of finely frosted glass, 9"x 12" in size, is fastened midway between the open ends of a rectangular box. In use, the projector is focussed to fill the glass pane with the projected image on one surface, while the camera is adjusted to pick up the transmitted light showing through on the second side of the pane. Applications here are particularly appropriate when several receivers are to be used in a chain for simultaneous reproduction.

A special motion picture projector is available for this same use, and all of these procedures point toward the possibility of central A-V rooms from which information can be disseminated without the extensive moving and setting up of equipment as is now the case. Remote controls supplied for the instructor will provide the flexibility necessary for effective teaching procedures.

In Conclusion — All of the suggestions listed are capable of implementation now. Some are more immediately practical at present than others. Considering closed-circuit television as an additional aid to instruction that has been but superficially examined, there remains a challenge to educators to determine the limitations and potentialities.

WESTERN CONFERENCE CHANGES DATES

The 7th Annual Western Radio and Television Conference, to be held in San Francisco, California, has revised its meeting dates to February 18-20, 1954, it was announced by Allison J. McNay, supervisor of educational relations, Standard Oil Company of California, and

chairman of the Conference.

Facilities for the Conferences have been made available on the new campus of San Francisco State College by Dr. J. Paul Leonard, president and Dr. William Knuth, chairman, Department of Creative Arts.

From What I Hear . . .

Harold Hainfeld

Audio-Visual Coordinator,
Roosevelt School, Union City, New Jersey

New York Audio Fair Highlights— The fifth annual convention of the Audio Engineering Society, held in the Hotel New Yorker, New York City, October 14-17, was really something for this reporter. Located on four floors of the hotel was just about every producer of audio equipment. Under one roof were tape and wire recorders, phonographs, central sound systems, records, tapes, disc recorders, and high fidelity equipment from the major manufacturers in this country together with some foreign makes.

Of particular interest was the increased quality in equipment at prices not much above what were considered "tops" a few years ago. Major tape recording companies are now producing equipment with frequency response of 13 - 15,000 cycles where 40 - 6,000 cycles were considered adequate as school equipment five years ago. Price of major recorders with this response are now in the \$250 to \$300 range, while this equipment was over \$800 a few years ago.

Most manufacturers are considering the classroom teacher by developing the "push-button" type of recorder for ease in operation.

*The author of this column about new materials and items of interest to AERT members is currently president of the New Jersey AERT. His school was named an A-V Demonstration Center by the NEA Department of Secondary Teachers in 1949. Mr. Hainfeld has received certificates from the Chicago Radio Council for radio utilization projects with his students in 1950 and 1951. This column is a monthly feature.

High fidelity equipment for home use was also featured. The increase of use of the quality equipment was stressed by manufacturers. Only one gripe: The tape recording industry still includes only the directional mike as standard equipment. Certainly recordings of conferences and classroom activities warrants the inclusion of a good non-directional microphone with this equipment.

Magnetic Recording Industry Association Organized—Organizational meeting of the Magnetic Recording Industry Association was held at the Hotel New Yorker as part of the Audio Fair. The formation of this Association should be of interest to AERT members using tape, for it can serve as a clearing house for new information on uses of tape recordings in teaching.

Joseph R. Hards, vice-president of A-V Tape Libraries, New York City, was elected as the Association's first president. In addition to Mr. Hards, other officers elected include Russell Tinkham, sales manager, Audio Division, Ampex Corporation, vice-president; Herman Kornbrodt, regional sales manager, Audio Devices, secretary; Victor Machin,

Shure Brothers, Chicago, treasurer.

Board of Directors includes Paul Jansen, sales manager, sound recording tape division, Minnesota Mining and Manufacturing Company; and Everett Olson, sales promotion manager, Webster-Chicago Corporation.

Mr. Hards pointed out that "In the next three or four years, all indications point to consumer use of tape on a scale comparable to the current market for phonographs in the home. This points up the need for the Magnetic Recording Industry Association." We might add that the school use of tape recordings is also increasing with more techniques being developed continually.

New Equipment — Pilot announces new AM-FM Pilotuners. The Binaural Receiver, which Pilot has developed, is equipped to receive both AM and FM broadcasts. The receiver can be used with any speakers the listener desires. Model FM-607, the Pilotuner of the earlier FM days with the latest electronic design, is priced at \$59.50 and a companion amplifier, Model AA-903 is \$69.50.

West Coast "Audio Fair" — The 1954 Audio Fair, Los Angeles, California, sponsored by the Los Angeles Section of the Audio Engineering Society is scheduled for February 4-6, 1954. If the New York meeting is any criterion, AERT members on

the west coast should make this a "must" on their schedule. The Alexander Hotel will set aside the first five floors for registration, display, and exhibition space. Like the New York meeting, nation-wide audio manufacturers are expected to play a key role in displaying and demonstrating new equipment to west coast dealers and consumers alike.

A-V Tape Libraries — The number of recorded tapes available from A-V Tape Libraries, Inc., New York City, continues to grow. The most recent catalog includes series designed for both elementary and secondary schools. Of particular interest to English teachers are the readings of Professor Hull of Hofstra College, of *Beowulf* and sections of *Hamlet*, *Macbeth*, and *Julius Caesar*. Further information can be obtained from A-V Tapes, 730 Fifth Ave., New York 19.

Columbia, RCA, and Motorola have all introduced small, lightweight playbacks designed to play all three speeds of records with greatly increased fidelity. This compact equipment is excellent for classroom use and when connected to a good speaker can be used for music appreciation groups as well as for noon and after-school dance programs.

The new **Revere** recorder is described on page 7 of this issue, and readers are invited to study its advantages in classroom use.

CHAIRMAN HYDE HONORED

Chairman Rosel H. Hyde of the Federal Communications Commission was honored recently at a luncheon in the Campus Club, University of Minnesota, given by the University of Minnesota Chapter of Alpha Epsilon Rho. He headed a small group of individuals in the broadcasting industry who had been elected to honorary membership in

this radio fraternity and were presented with certificates on this occasion.

Dr. E. W. Ziebarth, chairman, Department of Speech and Theater Arts, University of Minnesota, presided, introduced all the chapter guests, and then called upon Chairman Hyde for a few appropriate remarks.

Sound Recording At Yakima Radio Workshop

Murle J. Birk

Director of Radio Education, Yakima Public Schools, Yakima, Washington

"ON MIKE" is a by-word around the Yakima public schools where education is wired with sound. The Radio Shack, which is situated on the campus of the senior high school, is the only school radio set-up of its kind in the Pacific Northwest. In Yakima, Washington, radio broadcasting is used to teach communication techniques, to coordinate the community with the school, to develop student responsibility, and to formulate judgments in radio listening. This is not a vocational training unit; instead, the radio workshop is established as a speech project in conjunction with a program of radio education for the city school.

There is no transmitter equipment, but seven weekly broadcasts are presented from the Radio Shack over remote lines to the three local radio stations. In addition to scheduling the broadcasts, network affiliates (KIT, NBC-ABC; KIMA, CBS; and KYAK, MBS) in a city of 50,000 population, serving a listening audience of 170,000, cooperate by maintaining the three telephone lines and paying all line costs to their transmitters and studio control boards. *All programs are sent out over these lines and taped at the transmitters or studios for play-back at selected times.*

An army portable provides the shell for the Radio Shack, which

includes a reception room-office, director's office, elevated control room, large studio (a 75-piece orchestra can be accommodated), small studio audition-booth combination (this will seat 35 people in case an observation broadcast demonstration is being presented), music-sound effects library, and furnace room.

Broadcasting equipment is owned by the school district. The Radio Shack is equipped with a Gates Studio Consolette, Magneorder (recording speed 7½ and 15), Brush professional recorder (recording speeds 7½ and 3¾), sound truck with two Gates two-speed transcription tables (play-back speeds of 78 and 33-1/3), portable Presto disc cutter (cutting speeds of 78 and 33-1/3), three position Western Electric microphone, Shure dynamic microphone, Altec saltshaker microphone mounted on a Dazor arm for control room use, two Amperite microphones for office communication, RCA standard boom, two 12-inch monitor speakers, three 8-inch monitor speakers, nonprofessional 2-speed turn-table with Webster amplifier and Bell and Howell speaker for the music library, one radio tuner, one RCA radio, five Cannon microphone outlets, Langworth transcription library, and sound effects library.

Lime green, chocolate brown, and

lemon yellow predominate in interior decoration. Radio students planned and designed the inset microphones and radio flashes inlaid in the marbelized linoleum floor. Chalk pastels by high school art students are hung on the walls.

Kindergarten through junior college classes of the school curriculum become Kilocycle Klassrooms. Every learning area is represented during the regular broadcast schedule of the year. Language arts dramatizations, social science panel discussions, musical concerts, science interviews, club meetings, assembly programs are only a few of the actual programs and combinations of programs represented.

Without the mechanical aid of the recording industry this audio project could not exist. When the Yakima program of educational broadcasting first began eight years ago, the disc recorder was the keynote of the program with 16-inch transcriptions being used for all programs aired. The emphasis now is mainly one of tape recording. Not only is the tape less costly and of better quality, but the tape recording offers greater flexibility in program planning.

Recording is used in the following ways for Yakima public school broadcasts:

1. All radio programs of the Department of Radio Education are "aired" from the Radio Shack. Each program is sent "down the line" to the station transmitter or station studios where an engineer on duty tapes or re-tapes the programs. Live broadcasts, taped broadcasts, and a combination of the two make up the general procedure. This recording is done on Magnecorders, or Ampex machines (KIT and KYAK use Magnecorders and KIMA uses the Ampex).

2. Classroom activities, assemblies, special programs, interviews, concerts, and meetings are taped in the

elementary schools, junior high schools, senior high school, and junior college. The Radio Shack initiates and organizes these special service features. High school students in radio production do the engineering, announcing, and general organization involved in securing these remote presentations.

3. *Broadcasts can be taped at the Radio Shack during regular class time or at the convenience of the group broadcasting. Live originations constitute 75 per cent of the school programs. Then, all programs going down the line are re-taped at station transmitters or studios on a definite scheduled basis.*

4. The Radio Shack has special lines which are connected through the console of the inter-communication system at the senior high school.

- a. Rauland-Borg with amplicall.
- b. Duo-channel
- c. Central institutional sound distribution system
 - (1) Radio-FM and AM
 - (2) Plays all size records and speeds
 - (3) Microphone pick-up from central points
 - (4) Tape-recorder for recording or play-back (Brush)
 - (5) Inter-comm
 - (6) Transmits to room, group of rooms, or whole school

5. Visiting speakers either for civic or educational sessions are taped by high school students. These programs are analyzed by the group sponsoring the speaker or played back at regular meetings so that those who could not attend might hear. High school students do the technical work.

6. City schools send tapes that have been made on their school recorders for a second copy to be made. These are often exchanged with other schools having like projects in various learning areas. This technique is also used in re-recording borrowed tapes from the County

Library, State College, and University audio departments.

7. *The tape recorder is used continuously during rehearsals of our radio workshop and production classes. A student can then check on his interpretation and voice work at all times.*

8. Radio programs received over local radio stations are recorded at the Radio Shack for use in schools throughout the school district.

9. It is possible to cut discs or tapes from discs with our Presto cutter. We use it both as studio equipment and on remote jobs. This machine also provides an extra piece of play-back equipment.

10. Special programs are taped for civic clubs, community drives, and educational organizations. These are done at the Radio Shack where the school broadcasting equipment is used under the supervision of student engineers and production directors. These programs are played back at meetings of the particular groups originating the program.

11. Taped programs of appropriate music are prepared by radio students and sent over the line to the cafeteria at the senior high school during the noon hour.

12. Sound effects and special production aids are often taped and then transferred to a disc for use on broadcasts and to supplement the record library.

13. *Discs are made of students' speaking voices, discussion and debate groups, musical selections, assembly programs, or broadcasts to be filed as permanent records.*

14. Disc recording is done here for the speech classes so that each student will have a record to mark his improvement.

Two-hour high school classes in radio workshop and radio production coordinate this radio activity in addition to presenting a major part of the actual broadcasts. The junior college broadcast is done by junior college students in cooperation with the radio education activities of the Yakima public schools.

Students are responsible for airing seven weekly broadcasts. Included in this program schedule are four 30-minute programs and three 15-minute shows. Engineering, producing-directing, writing, acting, announcing, narrating, sound engineering, and musical selection are done by the students during the regular two-hour class periods. In addition, good listening habits and program evaluation are stressed with this audio program.

Yes, it's "on the air" with the Yakima public schools. — Used through special permission of Audio Devices from *The Teacher Talks About Tape Recording*.

EDITORS PRESENT VIEWS

Weekly newspaper editors throughout Wisconsin are being heard in a new series of radio programs over the Wisconsin State Broadcasting Service.

The series, *Editor's Views*, is offered each Saturday morning and evening by the State Stations in co-operation with the Wisconsin Press Association, the University of Wisconsin School of Journalism, and the UW Agricultural Journalism Department.

Programs are in interview form, and recorded in advance of broadcast. Program coordinator, DeAlton Neher, plans to visit with each editor, discuss the topics of the particular program, and then make the recording. Topics include such matters as economic problems facing the community and state, conservation, community health, morals, education, highways, parking and traffic, state and national current affairs, religion, and growth of towns.

New AERT Members

CALIFORNIA

Ted DeLay
Assoc. Prof. of Speech
Loyola University of L.A.
Los Angeles

Teachers Library
Oakland Public Schools
Oakland

William W. Switzer
Instructor in Radio
San Francisco State College
San Francisco

GEORGIA

Margaret A. Kilian
Elementary Coordinator
Station WABE
Atlanta Board of Education

Paul M. Stevens
Director
Radio & TV Commission
Southern Baptist Convention
Atlanta

MICHIGAN

Madeline Belkin
Roosevelt School
Detroit

Gertrude Daleiden
Doty School
Detroit

Irene A. Graves
Garfield School
Detroit

Theodora Johnson
Dossin School
Detroit

Lionel Mann
Wilson Intermediate School
Detroit

Zola Volpel
High School of Commerce
Detroit

Dorothy R. Winters
Lodge School
Asbury Park
Detroit

Wanda Daniel
Audio-Visual Coordinator
Board of Education
Grosse Pointe

Sister Marie Chantal
St. Mary Academy
Monroe

MISSOURI

Charles E. Harrison
St. Louis

Marie Hoffman
St. Louis

Jack Kauffman
St. Louis

Corine Wall
St. Louis

Roosevelt High School
St. Louis

Goldie Clifton
University City

NEW JERSEY

Dr. Carrie R. Losi
Director of Guidance
Board of Education
Newark

Alice P. Sterner
Chairman of English Dept.
Barringer High School
Newark

Morris Goldberger
Editor
Listenables & Lookables
Passaic

Benjamin Shimberg
Educational Testing Service
Princeton

NEW YORK

Beverly Cooper
Brooklyn

AN IDEA GERMINATES

Another bit of evidence that the broadcasting industry, as well as the educators, takes the AERT JOURNAL seriously came to the Editor's desk recently.

Leon C. Hood's well-chosen criticisms concerning the lack of adequate advance notice of radio and TV programs suitable for school use, which were featured in the October issue, have now been passed on to

the industry. In the NARTB *Report* of the Television Information Committee (No. 4A, November, 1953), a whole page under the title, "A School Suggestion Well Worth Noting," was devoted to a resume of Mr. Hood's article.

This is just another indication that responsible broadcasters are eager to cooperate with the schools to the end that both groups will do a better job.

Teen-Age Radio Series

The "Teen-Age Book Parade," a radio series prepared by Broadcast Music, Inc., as a public service and used by more than 800 radio stations, is now beginning its third year.

Called a "conspiracy against ignorance" by Luther Evans, former Librarian of Congress, the "Teen-Age Book Parade" consists of 15-minute scripts built around book reviews written by outstanding literary figures and book reviewers. In contacting reviewers, Carl Haverlin, BMI's president said, "We are asking you for your choice of books which will interest the younger set and send them to their libraries for more. In each case we want a review which will whet the appetite for more reading rather than one which presents the classics and other reading as mere appendages to education."

Ninety-one "Teen Age Book Parade" scripts have been distributed to radio stations without charge by BMI to date; more are being prepared. Among the highlights of the series have been *The Old Man and the Sea* by Ernest Hemingway, reviewed by Fannie Hurst; *Virgil's The Georgics*, reviewed by Robert P. Tristram Coffin; *The Crisis* by Winston Churchill, reviewed by Pulitzer Prize winner Allan Nevins;

and *Microbe Hunters* by Paul de Kruif, reviewed by Vivian Brown, Teen Age Editor of the Associated Press.

Included in the next set of scripts BMI will send out are *Smoky* by Will James, *Ordeal by Fire* by Fletcher Pratt, *Annapurna* by Maurice Herzog, the poems of A. A. Milne and the short stories of Katherine Mansfield. Each script also designates appropriate background music which is identified for listeners at the end of the program.

The "Teen-Age Book Parade" is sent to 1,100 stations, which may use it on either a commercial or a sustaining basis. Of these stations, 800 are actually broadcasting the series, and the others plan to start it very soon. In almost all cases, stations and their local libraries and schools co-operate to obtain maximum benefit from the program content. For example, the reviews are broadcast by the Chicago Board of Education over its FM station to city schools. More than 150 individual schools and libraries are on BMI's list to receive the free scripts.

Detailed information may be obtained from Russell Sanjek, director of projects, Broadcast Music, Inc., 580 Fifth Avenue, New York.

YOUTH BRINGS YOU MUSIC

One of the significant series of music broadcasts, **Youth Brings You Music**, should be familiar to all teachers, especially those in the music field itself. It features young classical musicians and singers.

Each week statewide winners of local awards provided by the National Federation of Music Clubs appear on the program. Production is in the hands of Betty Ross, a staff member in NBC's Chicago Division.



who?

what?

when?

where?

Robert E. Lee, Chicago, has been appointed to a seven-year term on the Federal Communications Commission by President Eisenhower. He succeeds Paul A. Walker, whose term expired on June 30, 1953. Since 1946, the new commissioner has been serving as director of surveys and investigations for the House Committee on Appropriations. His appointment is an interim one and is subject to confirmation by the Senate.

Lloyd R. Kaiser, instructor of speech and radio, Lehigh University, was elected recently to the post of chairman, Radio and Television Section, Speech Arts Division, Pennsylvania Speech Association.

Oregon State College announces the establishment of a television laboratory, equipped for instruction in all phases of TV engineering. The laboratory will be used only for training and not for broadcasting. When completed, the new unit is expected to be one of the best TV engineering centers in the nation.

Station WHEN-TV, Syracuse, New York, held the sixth annual Religious Television Workshop, November 8-13.

Station WLW-TV, Cincinnati, Ohio, announced recently a Religious Television Workshop to be held January 3-8, 1954.

John W. Jacobs, Jr., president and general manager, Station WDUN, Gainesville, and president, Station WCON, Cornelia, will head the 1954 Georgia Radio and Television Insti-

tute, to be held on the campus of the University of Georgia, Athens, January 27-30, 1954.

Dr. Tracy F. Tyler, associate professor of education, University of Minnesota, and Editor, *AERT Journal*, addressed the Minnesota Education Association in St. Paul, October 29, on the topic, "Educational Television."

Dr. Philip Lewis, a frequent contributor to the *AERT Journal*, has an article, "Closed-Circuit TV Is Ready for You," in *The Phi Delta Kappan*, November, 1953.

Dr. Kenneth Christianson, Stephens College, Columbia, Missouri, has been appointed to direct an educational TV project for the Southern Regional Education Board. Funds in support of the project came from the Ford Foundation's Fund for Adult Education and were provided by the Joint Committee on Educational Television.

Robert B. Hudson, University of Illinois, has taken a leave of absence from his post in order to serve as special representative to Dr. Harry K. Newburn. Dr. Newburn, president, Educational Television and Radio Center, suffered a serious injury during the summer. Also assisting Dr. Newburn is Lyle M. Nelson, formerly director of public services, University of Oregon.

Dr. Lyman Bryson, a pioneer in educational radio and TV, has been selected as the first holder of the recently established lectureship of the Fund for Adult Education.

The National Association of Educational Broadcasters held its annual Fall Convention at the University of Oklahoma, Norman, October 29-31.

Station WOI-TV, Iowa State College, has been authorized to continue to operate commercially. This decision, made by its governing board, was necessitated by the failure of the Iowa Legislature to provide the funds necessary to make possible non-commercial operation.

The Louisville (Kentucky) Free Public Library, the first such institution in the nation to operate its own FM radio station, has received FCC authorization to operate a second FM station. Listeners now have two different cultural programs to choose from.

Mrs. Kathleen N. Lardie, director, Station WDTR, Detroit, and AERT Director, represented the AERT at the inauguration of Dr. Clarence B. Hilberry as the fourth president of Wayne University on November 9.

Among AERT officers attending the annual convention of NAEB at the University of Oklahoma, October 29-31, were former presidents John

C. Crabbe, College of Pacific, and Mrs. Kathleen N. Lardie, Detroit Board of Education.

Allison J. McNay, educational director, Standard School Broadcast, is serving as chairman of the Seventh Annual Western Radio and Television Conference, to be held in San Francisco February 18-20. (Note change in date).

One of the oldest network forum discussion programs, the *Northwestern University Reviewing Stand*, began its 20th radio year October 18, with a special anniversary broadcast. The program is broadcast over the Mutual network on Sunday morning from 10:30-11 a.m.

The first Reviewing Stand 15-minute programs were aired from a small campus studio in the basement of the University's speech school in Evanston. A single faculty member presented a prepared talk and answered the rehearsed questions of a graduate student. In 1935 the format changed to include two faculty members. Later non-faculty speakers were invited to participate and listeners were encouraged to send comments and questions.

ARE YOU AN AERT BOOSTER?

If you're not, you are passing up a fine opportunity to do a real favor for your friends, as well as to distinguish yourself as an active member. How do you become an AERT Booster? It's all very simple. You look around among your associates for men and women who are not members of AERT and you take the few minutes that it requires to point out the many reasons why they should be. Then you have them supply the necessary information on the following blank and forward it, along with their \$5.00 check to cover the annual dues to Lillian Lee, Membership Chairman, Station WABE, Board of Education, Atlanta, Georgia. Checks should be made payable to the Association. Join the growing ranks of AERT Boosters today!

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12-53

Letters to the Editor

Since the October issue reached the membership, both the President and the Editor have received commendatory letters. Either none was dissatisfied or those who were did not take the trouble to write. Criticisms are just as important as praise.

Excerpts from a few of the letters appear below.

The October issue of the *AERT Journal* just arrived, and I'm hastening to send my congratulations to you, Art Director Sho Kaneko, and to others on your staff for the new and attractive format . . .

June N. Sark
Managing Editor, Educational Screen

Congratulations on "the new look" of *The Journal of the AERT!* The October issue is beautiful. Best wishes for continuing success and many thanks for all of your efforts on behalf of the Journal.

Ken Harwood
University of Alabama

The new format of the October issue seems to me a distinct improvement. A journal of this size is more likely to be slipped into a pocket and read than a larger journal which is more awkward to carry. Congratulations on a job well done!

Walter W. Cook
Dean, College of Education
University of Minnesota

Just a brief note to let you know how pleased I am with the first issue of the *AERT Journal*. I think that it is an excellent job as far as both make-up and content are concerned.

Allis L. Rice
South Dakota School of the Air

I wish I were near enough to pin an orchid on your shoulder for the magnificent job you have done with the *Journal*. I can well realize the time and effort that has gone into it. Three salutes to you and your fine editorial staff!

Kathleen N. Lardie
Manager, Station WDTR, Detroit

It's the nuts! While attending a meeting in San Francisco the day the new *Journal* arrived, I saw many reading their copies during the meeting. They all seemed very pleased.

John C. Crabbe
College of the Pacific

Imagine my pleasant surprise to see my name once more in the *AERT Journal*. I can hardly believe that it was 13 years ago when I was its editor. I am delighted to see Bob Kubicek's name on your board. He is one of the most capable young men in radio and TV. Lots of good luck!

Jim Hanlon
Station WGN, Chicago

Congratulations on the first edition of the newly revised *AERT Journal*. My best wishes for an exceptionally successful term as president.

Philip Lewis
Chicago Teachers College

The new Journal is wonderful—both from the standpoint of appearance and of content. We at KING are proud to be featured in the first new issue.

Gloria Chandler
KING-TV, Seattle

I like a book that I can slip into my pocket, so the new *AERT Journal* will go with me wherever I go. Congratulations on the contents and the new format!

Franklin Dunham
U.S. Office of Education

The Journal of the AERT looks very fine in its new format. It is a much better size, and more attractive in makeup.

Robert R. Mullen
National Citizens Committee on
Educational Television

Congratulations on the October issue of the *AERT Journal*. It is terrific! You and everyone who has had anything to do with it should be complimented, and you should be pleased with the results.

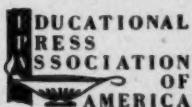
Francis W. Noel
California Dept. of Education

Contents

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COMP

Editorial: Radio Still on the March	2
by Dr. Tracy F. Tyler	
Educational Film on Television	3
by Maurice B. Mitchell	
Building a Library of Radio Programs on Tape	6
WQED on Air Next Month	9
Listenables & Lookables	11
British Concept a Bold Challenge	14
by Jack Gould	
You Can Afford Closed Circuit TV	16
by Philip Lewis	
From What I Hear	22
by Harold Hainfeld	
Sound Recording at Yakima Radio Workshop	24
by Murle J. Birk	
Who? What? When? Where?	29
Letters to the Editor	31



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